

## *In memoriam Clemente Terni*

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On January 7, 2004, during the preparatory phase of the journal, Clemente Terni, director of the “Sezione musica Matilde Fiorini Aragone” of the Fondazione Ezio Franceschini, passed away.

With his lively personality and curiosity in all forms of musical expression – even those farthest from his own multi-faceted experience – Clemente Terni always supported «Musica/Tecnologia» enthusiastically. He considered the study of the inter-relationship between musical language and technologies – in all its intricacy – to be at the root of a new musical humanism: only profound reflection on – and «refraction» (as he liked to call it) of – this phenomenon can help us understand the importance of the opportunities and consequences of our actions.

With the publication of the journal we wish to pay homage to the thought and will of a scholar who was able to rise above the common in a critically positive way in search of dialectic.

[M.L.]

«Musica/Tecnologia» was born in the context of the activities of the “Sezione musica Matilde Fiorini Aragone”, founded and directed by Clemente Terni, to represent and promote his vision of music as one of the keys to understanding western culture in all epochs, from the middle ages to the present day. This project incorporates all of the activities he inspired and supported in the course of the ten years since its founding. Among these I would like to remember the monthly seminars on major themes in musical theory and performance, and the singing course, in which, as a teacher, he sought to put into practice his concept of the relationship between word, music, and liturgy. But Clemente Terni was and felt himself to be a musician, desirous of actively cultivating to the end live music, as performer and composer, open as much to the languages of the past as to the demands of the present of which he felt himself a protagonist and of which he sought to understand and valorise the finest expressions. For this reason «Musica/Tecnologia» represents the best way to look to the future of music as Clemente Terni would have wished, giving voice to the avant-garde of languages and composition techniques and to meditation on their significance.

[M.S.L.]